

IRON.—II.

ROYAL ACADEMY LECTURES 1903.—II.

By Professor AITCHISON, R.A.

PAST PRESIDENT, ROYAL GOLD MEDALLIST.

BOTH in America and England ironwork has often been very improperly used, a glaring instance of which we see in the Tower Bridge; and I think Mr. Eidlitz points out several cases where the supports of a building are of iron cased over with a Greek or Roman columnar design which has betrayed the architect into solecisms that are almost ludicrous. I have seen photographs of important buildings in an advanced state of progress which were then mere forests of iron columns, stanchions, and girders, but which when completed had their outside faces built in accordance with the necessities of stone or marble with which they were faced, thus in fact giving a false appearance to their real construction; and I have thought how much we must regret that these architects, very often men of genius, had not the inventive capacity to turn the ironwork into graceful and beautiful shapes.

At Pompeii we see plenty of instances of very slender shafts which might be made in iron if we could get an enamel that would not be too costly and would stand the changes of our climate. The enamelled plates of iron used for the names of streets and trade advertisements have mostly scaled, and the painting and gilding of them continually would end in a uniform coat of paint the colour of rusty iron.

Although St. Mark's is a Byzantine building, and therefore deals in arches and domes, I cannot help thinking that it might furnish us with some ideas for the use of iron. Even if we were unable to enamel it at a reasonable cost, we could hardly expect the enamel on the cast-iron columns to stand the wet and frost of a Venetian winter; but recesses of niche form might very well be made with ironwork and filled in with enamelled brick or glass mosaic, and the ironwork be barbed, *i.e.* black.

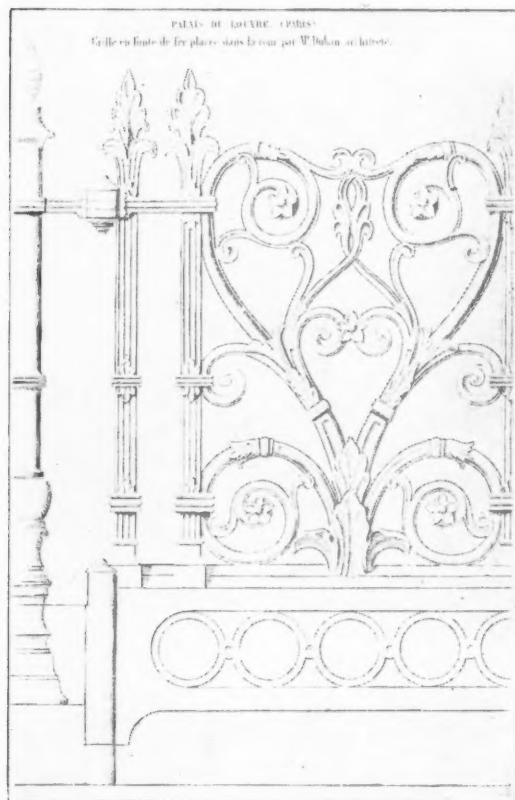
My opinion is that any tendency this age may have towards structural beauty inclines towards elegant simplicity and an almost total absence of ornament. We know that this severity was the Greek view of architecture at its best epoch. A few guttæ, a carved egg-and-tongue, or a moulding enriched with the water-leaf or honeysuckle, comprised the whole architectural ornament as distinguished from figure sculpture. The Greeks took the position of the lioness in Æsop's fable in conference with the other animals who were boasting of the number of their children; she says: "I have only one child at a birth, but that is a lion." We want to analyse the causes that produce admiration in our minds when we look at a

building, and having discovered them to try to apply the principles to the ironwork we have in hand. This knowledge will prevent us from going wrong, but we must be blessed with invention if we are to go right. It is not so difficult to make a structure sightly when we have cast-iron columns of any considerable size and cast-iron girders of small span; but when the girders are of wrought iron and of large span the difficulty is considerable, for the form they mostly take is that of a series of triangles strung at the bottom and top, or lattice-work.

In all former buildings, except in the Greek temples, the wall is the main feature of the outside; we can have a wall of plain wrought-iron plates, or ornamental cast-iron ones, but in

neither case is the colour very pleasant, unless we can afford to enamel it, and I do not think that in situations exposed to damp enamelled iron stands well. We can, however, make iron black and preserve its face by the Barff process. But these objections are not the only ones, as iron plates are always on the move through variation of temperature, and are very cold or very hot according to the temperature of the air and the presence or absence of the sun's rays; and if we use brick, stone, or concrete for the walls between the ironwork, the outside of the building hardly shows that it is of iron construction. Perhaps we might make a feature of iron in this way: the supports might be small and grooved on each edge, and filled in with slabs of enamelled earthenware, or between the ironwork enamelled brickwork might be used, or plain brickwork covered with glass mosaic with a dark blue or gold ground. The black lines of the ironwork would then look well, something like half-timbering on a small scale.

I have often thought that a splendid hall ceiling might be made of cast-iron girders with smaller ones across forming a series of square panels filled in with red glazed earthenware domes enriched



(From *L'Architecture Perennière*.)

with gold. These small red domes might be made of the red glazed earthenware like bread-pans. In the hall of the Ecole des Beaux Arts on the Quay ornamental cast iron and terracotta are used.

There are many temporary iron buildings covered with corrugated iron, all hideous. Of pure iron buildings for habitation there are none that I know except lighthouses and iron casemates; all others are of glass and iron construction and of the greenhouse pattern, such as the Exhibition of 1851, the Crystal Palace, the French Exposition of 1889, together with the greenhouses at Kew, Chatsworth, and elsewhere; but though effective outlines may be got the glass makes the tone of the building leaden and heavy.

Markets and landing piers are often constructed of iron, and we all know the cast-iron spire of Rouen Cathedral, which may be considered as an illegitimate use of cast iron.

Iron, like other materials, is apt to bear upon its face the impress of other forms of construction: the arch is frequently shown in it, though perhaps this is not more ridiculous than wooden arches or wooden vaulting.

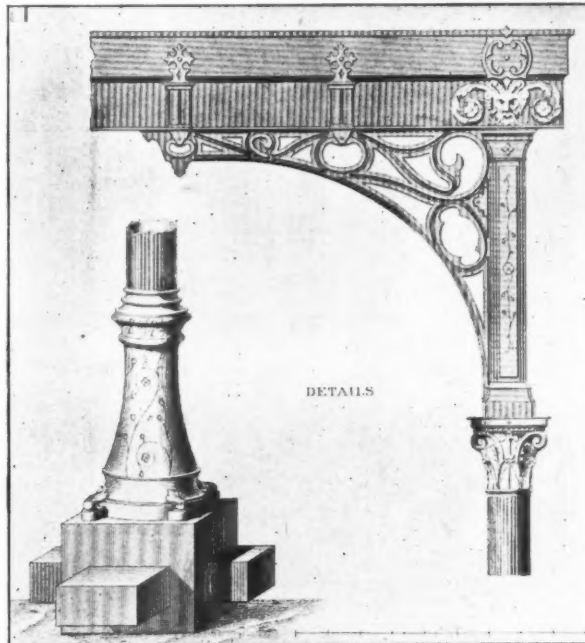
Gasometers are sometimes picturesque structures, and different examples show how iron may be so used as to be ridiculous and ugly, or appropriate and elegant. As an example of the former you see a series of attenuated cast-iron Roman Doric columns set in a circle round a gasometer, each column with its capital being connected at the top by thin pierced cast-iron girders occupying an inch or two of the middle of the projecting capital. But I have occasionally seen gasometers whose standards are made of wrought angle iron, and flat bar iron connected with picturesque iron ties, and I have seen a very elegant one where the standards are battered on the outside and made of heavy wrought-iron lattice-work held together at the top and midway by slight lattice girders.

When iron has been made to imitate the forms of stone or wood it merely excites our laughter and contempt, but it is interesting to see what architects have attempted in the way of elegance with iron.

I told you cast iron would take any shape you please: if you have skill enough you may make it so beautiful that it will not only delight the cultivated, but will be dreamed of; again, you can make it so hideous that it will haunt people like Frankenstein's monster, and this is the most common form.

In England we have three classes: those of cultivated taste who admire beauty and will not do without it if they can help it, those who pretend to admire it and do not, and those who neither like nor pretend to like it, and shamelessly proclaim that beauty is all nonsense. Roughly speaking, the last class represents the age, more particularly so in regard to iron, because those whose architectural taste has been cultivated by the study of brick, stone, or marble look on iron as a makeshift which they would not use if they could help it. I do not say there is no elegant ironwork in England, for I have seen excellent specimens occasionally; but at the present moment I can only call to mind the ironwork, if it be not bronze, of the glass domes of the drawing office at the Bank of England, designed by Professor Cockerell, which, like all his work, is refined and elegant.

I must draw your attention to some very finely designed cast-iron work in the shape of railings at the Duke of Westminster's house in Park Lane. Sir Digby Wyatt endeavoured,



(From *L'Architecture Ferrouillère*.)

in conjunction with Brunel, the great engineer, to do something original in the roofs of the Great Western Railway, but though it is a creditable attempt it is by no means one of those things of beauty which are a joy for ever.

We all know Southwark Bridge, which is of cast iron, and one of the most graceful bridges that ever spanned a river. The open spandrels of the bridge, however, are filled in with a most commonplace pattern.

In France and Belgium there is a greater demand for artistic work than in England, and I shall speak of the attempts made in those countries to develop the artistic treatment of iron.

You all know Victor Hugo's prophecy, after the event, that printing would kill Gothic architecture. The speaker, pointing from the printed book to Notre Dame, says: "That will kill this." Now hear the prophecy of another distinguished French writer, the late Monsieur Zola, who echoes Victor Hugo's words: "This will kill that," pointing from the ironwork of the Central Market to the stonework of St. Eustace. "Iron will kill stone, and the time is near. Since the beginning of this century only a single original monument has been built, a monument copied from nothing, which has sprung naturally from the soil of the epoch, and this is the Central Market, a swaggering work if you like, but which is only an attempted revolution of the twentieth century."



THE COLUMN OF JULY, PARIS.

Most of you have seen the Central Market of Paris, called Les Halles Centrales. These buildings seem well adapted to their purpose, and have in fact served as models for markets in different parts of the world. I cannot think that this problem has been thoroughly solved by them: some of the details are good, but the buildings themselves exhibit a flatness and uniformity that are far from my notion of architectural beauty. As far as effects of light are concerned, the regular succession of skylights in the roof mars any grand effect of light and shade; the best part is the dark outline of the circular arch at the far end cutting against the light, though some of the work does credit to Monsieur Balthard's skill. There is, however, this to be said, that we do not want shambles to be beautiful. The ancients had this

advantage over us, they professed that the sacrifice of innocent animals was an acceptable offering to their gods, just as the Peruvians did at their cannibal feasts ; and doubtless much, if not most, of our ill-health arises from this habit of feeding upon slaughtered animals. The Romans conquered the greater part of the world on wheat-meal porridge, and the heaviest work in India is done by vegetarians.



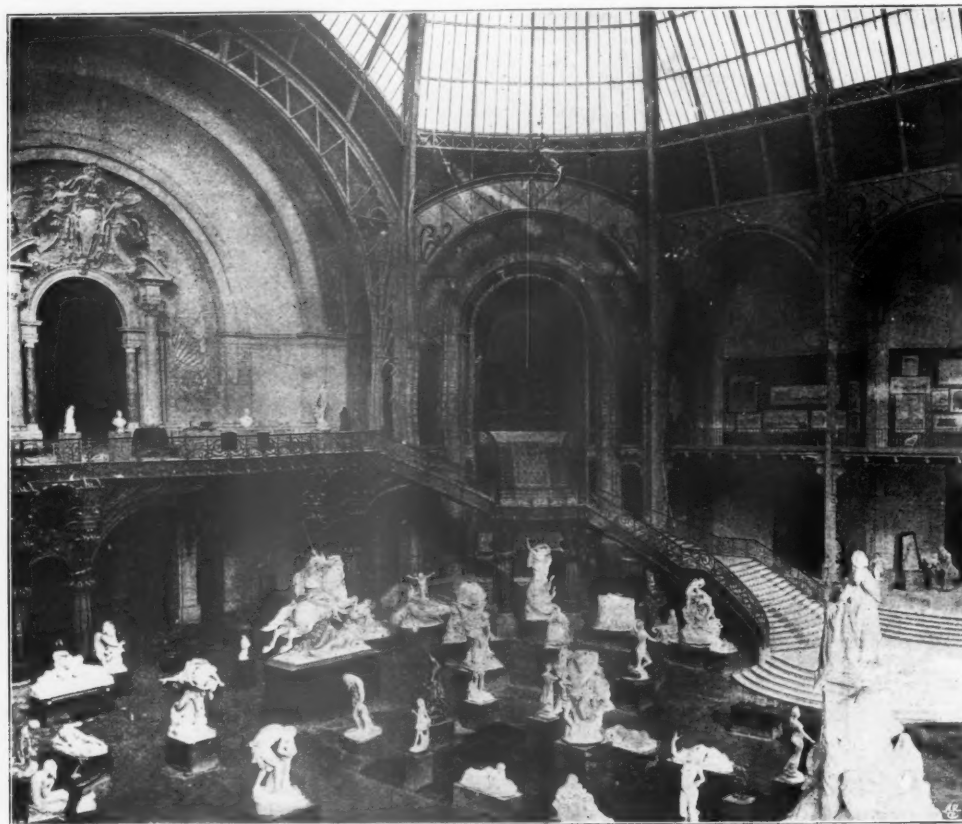
GRAND PALAIS DES BEAUX-ARTS, PARIS.

(From *Les Palais des Beaux-Arts* : Armand Guérinet, Paris.)

There are, however, splendidly successful works in Paris—as, for example, the inside of the Northern Railway station, by Hittorff, and the National Library, by Labrouste. The Northern Railway station is of grand proportions, about 225 feet wide, 600 feet long, and very lofty : it is divided in plan into a nave about 114 feet wide, and two aisles of 55 feet, twenty columns to each aisle, 32 feet from centre to centre, the last, next the line, being coupled. About this Northern Railway station there is one remark to make besides our admiration

for Hittorff's work: the columns bear the inscription "Alston & Gourlay, Glasgow, 1862. British Iron Works." So you see Hittorff found the brains, and we found the labour and material.

Labrouste's National Library is as agreeable a room as you would wish to see, and the cast-iron columns are elegant. The vast building for the sale of drapery close by the station of St. Lazare, called "Les Magasins de Printemps," built by the late Paul Sédille, has the



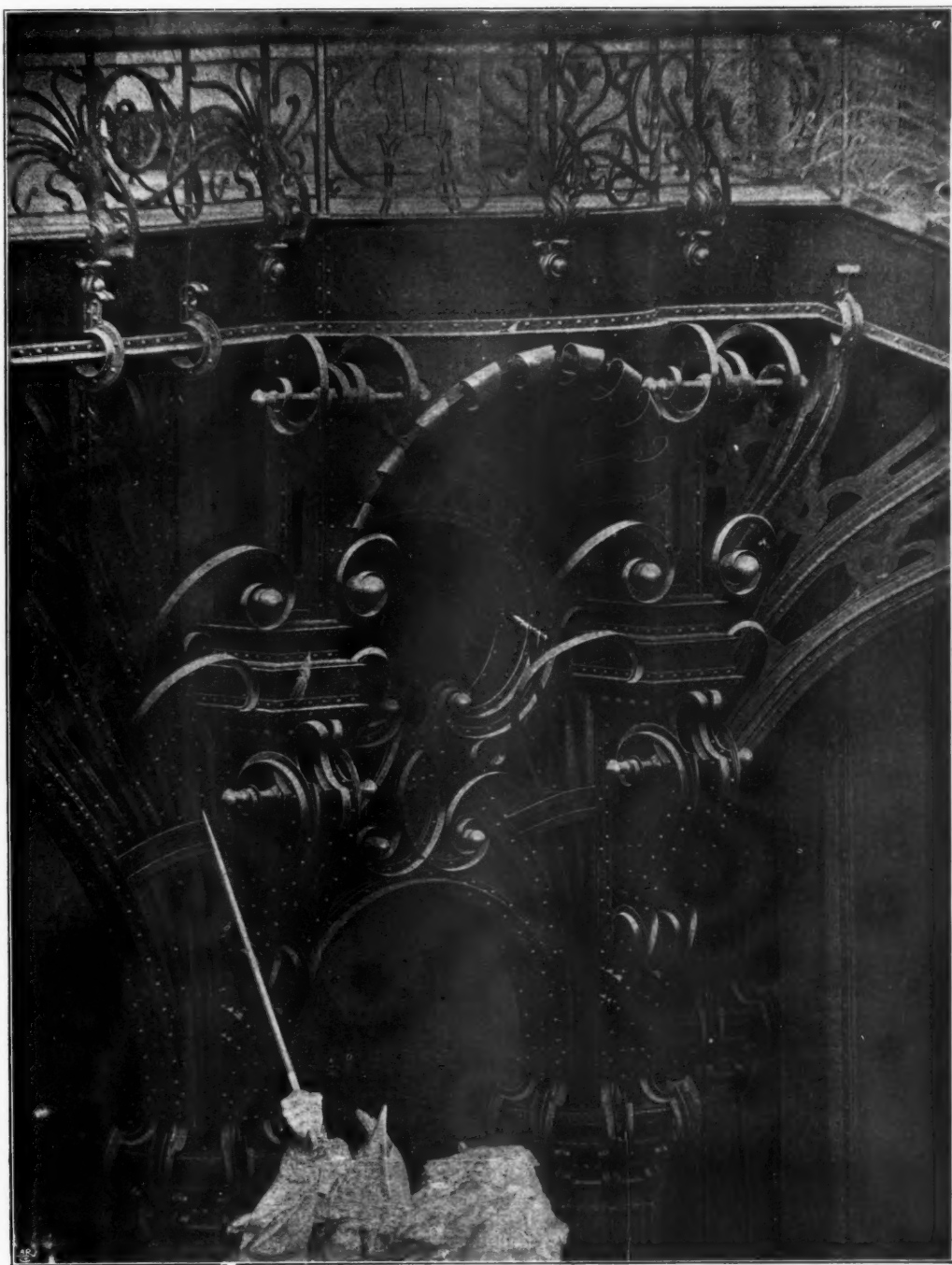
GRAND PALAIS DES BEAUX-ARTS, PARIS.

(From *Les Palais des Beaux-Arts*: Armand Guérinet, Paris.)

whole of the interior of iron, and each external bay is wholly of glass, the framework being of cast iron, wrought iron, and bronze, enriched by gilding, marble, and mosaic. There is the Column of July in the Place de la Bastille by the late J. L. Duc, partly of cast iron and partly of bronze, and some of the lamp-posts in Paris are elegant.

There are some very original applications of wrought iron by Monsieur Louvet at the Grand Palais des Beaux-Arts, Paris.

In Belgium the Exchange at Antwerp has its central court covered in one span by wrought-iron trusses, and is glazed at the sides, the collar-beams carrying a plaster ceiling.



GRAND PALAIS DES BEAUX-ARTS, PARIS.

(From *Les Palais des Beaux-Arts*: Armand Guérinet, Paris.)

The wrought-iron bearers are treated after the manner of the wooden ones at Woolaton Hall, but the structural ironwork is so slight that it hardly forms a feature in the interior, while the wooden supports at Woolaton Hall form the characteristic feature of the design of the roof.

Considering the enormous use that is made of iron, and that this use will be greater in the future, it seems a pity that those architects who are blessed with invention do not devote the necessary time and thought to bringing iron buildings within the pale of architecture. As cast iron at least will take any form we please, it does not say much for the ambition of the English architects that they have taken so little trouble to study it. It is true that the fault cannot be wholly laid on the architects, for mankind, or at any rate English mankind, have decided that they do not care how hideous things are if they answer the purpose and cost little money; but by this the architects show a lamentable want of ambition, for instead of their being marked out as those who have raised the artistic status of the nation, they have tamely acquiesced in the general contempt of the fine arts. I hold out this prospect to any architect who is blessed with invention, and will devote himself to the study of iron and make it divinely beautiful, that he will be looked upon as one of the great improvers of his art and his nation, and a benefactor of every civilised country in the world.

Even common cast-iron work, unless much repeated, will hardly grow "the grain by which a man may live," and on ornamental ironwork he will simply starve; but will any architect who abounds in inventive genius be without that ambition of sacrificing himself for the glory of his art, his country, and the advancement of the human race? Homer is supposed to have been a beggar; Milton got the price of waste paper for his masterpiece *Paradise Lost*; and it is most likely that Burns got nothing for his most exquisite song, "Ye banks and braes o' bonny Doon." If it were not for this passion Nature has implanted in us to do the best things we can, man would still be in the monkey stage; and we have the noble example of the men of science, who as a rule get nothing from the discoveries they make, but give them away. The chemist who discovered the solvent for indiarubber gave it to the manufacturers, and doubtless thousands have made colossal fortunes by it; but the discoverer is on a pinnacle that these wealthy men can never attain.

Thucydides makes Pericles say of the Athenians, "We love the beautiful," and we do not; so one of the great incentives is wanting to the great inventive architect.

It is odd that in the early times there was a passion for metal work—many of the Greek buildings of antiquity were at one time covered with brazen or copper plates—and we read that the interior of Phocion's house was covered with brazen plates, and I believe archæologists are of opinion that what is called The Treasury of Atreus was covered in the same way.

It has been suggested by some antiquaries that the whole interior of the dome of the Pantheon was covered with bronze plates inlaid with silver. There are the remains of some metal work round the eye, and Serlio in his book, which was published about the year 1544, shows the bronze covering of the girders of the portico of the Pantheon, and the arch over the entry is described as being of bronze inlaid with silver, all of which were melted down and used for Bernini's baldachino in St. Peter's. One of the best known accounts of metallic architecture is Homer's description of the Hall of Alcinous.

In Prescott's *Conquest of Peru* he speaks of the Temple of Cuzco that from its magnificence had received the name of "Coricancha" (the Place of Gold). "The interior of the temple was the most worthy of admiration. It was literally a mass of gold. On the western walls was emblazoned a representation of the Deity, consisting of a human countenance looking forth from amidst innumerable rays of light which emanated from it in every direction, in the same manner as the sun is often personified with us. The figure was

engraved on a massive plate of gold of enormous dimensions, thickly powdered with emeralds and precious stones. It was so situated in front of the great eastern portal that the rays of the morning sun fell directly upon it at its rising, lighting up the whole apartment with an effulgence that seemed more than natural, and which was reflected back from the golden ornaments with which the walls and ceiling were everywhere encrusted. Gold, in the figurative language of the people, was 'the tears wept by the sun,' and every part of the interior of the temple glowed with burnished plates and studs of the precious metal. The cornice which surrounded the walls of the sanctuary was of the same costly material, and a broad belt or frieze of gold let into the stonework encompassed the whole interior of the edifice."

The gardens of the palaces of the Peruvian Incas had beds full of gold and silver flowers, said to have been admirably imitated from the natural ones.

I will now give you Homer's description of the Hall of Alcinous as translated and versified by Pope:—

The front appear'd with radiant splendours gay,
Bright as the lamp of night, or orb of day.
The walls were massy brass : the cornice high
Blue metals crown'd, in colours of the sky :
Rich plates of gold the folding doors incase ;
The pillars silver, on a brazen base ;
Silver the lintels deep-projecting o'er,
And gold, the ringlets that command the door.
Two rows of stately dogs on either hand,
In sculptured gold and labour'd silver stand.
These Vulcan form'd with art divine, to wait
Immortal guardians at Alcinous' gate ;
Alive each animated frame appears,
And still to live beyond the power of years.

Refulgent pedestals the walls surround,
Which boys of gold with flaming torches crown'd ;
The polish'd ore, reflecting every ray,
Blazed on the banquets with a double day.





9, CONDUIT STREET, LONDON, W., 25th July 1903.

CHRONICLE.

THE MIDSUMMER EXAMINATIONS.

Preliminary.

The Preliminary Examination, qualifying for registration as *Probationer R.I.B.A.*, was held in London and various provincial centres on the 9th and 10th June. 198 candidates were admitted, and claims for exemption from sitting for the examination were allowed to the number of 35. The remaining 163 candidates were examined, with the following results:—

District	Total Examined	Passed	Relegated
London	82	56	26
Birmingham	9	7	2
Bristol	13	7	6
Cardiff	4	4	0
Glasgow	3	3	0
Leeds	14	11	3
Liverpool	10	8	2
Manchester	21	16	5
Newcastle	7	5	2
	163	117	46

The passed candidates, with those exempted—numbering altogether 152—have been registered as Probationers. The following are their names and addresses:—

AINSWORTH: John Cooper; Springfield, Newton Moor, Hyde [Master: Mr. T. Brummall Daniel].
 ALDRIDGE: Vernon; Chigwell School, Essex [Chigwell School].
 ALLEN: John Gordon; Dashmonden, Holmdale Road, W. Hampstead, N.W. [Tonbridge School].
 ASH: Arthur Stanley; Far Headingley, Leeds [Master: Mr. W. A. Hobson].
 ASH: Sidney; Sheriff Hill Hall, High Fell, Gateshead [Master: Mr. J. H. Morton *].
 ASHBY: Algernon Ralph; 19, Winchester Street, Basingstoke [Masters: Messrs. Wallis & Smith].
 BADLAY: George Briggs; 6, Preston Terrace, Roundhay Road, Leeds [Masters: Messrs. H. H. Dyer, Son, & Winterburn].
 BAWDEN: Cornelius Robert; Kelvin, Camden Road, Carshalton, Surrey [Master: Mr. F. W. Hingston].
 BEAN: George William Harrison; Formby House, The Park, Hull, Yorkshire [Master: Mr. B. S. Jacobs].

BECK: Allan; c/o A. B. Plummer, Esq., 13, Grey Street, Newcastle-on-Tyne [Master: Mr. A. B. Plummer *].
 BESWICK: Alfred Edward; Westlecott Road, Swindon [Master: Mr. R. G. Beswick].
 BIRCH: John Godfrey, B.A. Oxon; Corville, Chester [University College, Liverpool].
 BLACKBURN: Robert Herbert; 8, Fairbank Road, Manningham, Bradford [Masters: Messrs. Thomas Barker & Son].
 BLAIR: Arthur Athol; 15, Selbourne Road, Douglas, Isle of Man [Masters: Messrs. George & W. R. Kay].
 BOWIE: George Pygram; 80, Sarsfield Road, Balham, S.W. [Master: Mr. E. Prioleau Warren].
 BRACE: Henry Edwin; 66, Wood Vale, Forest Hill, S.E. [Sidecup College, Kent].
 BRADFELD: Horace Henry; 58, Victoria Road, Clapham Common, S.W. [Masters: Messrs. St. Aubyn * and Wadling *].
 BRADFORD: George Sydney Herbert; St. Angelo's, Bray, co. Wicklow, Ireland [Masters: Messrs. Carroll * & Batchelor *].
 BRICKNELL: Thomas Mortimore; 22, Richmond Gardens, Shepherd's Bush, W. [Master: Mr. A. L. Guy *].
 BROMLEY: Harold; 4, Bouverie Place, Folkestone [Felsted School].
 BROWN: Alexander Wood Graham; 3, Chester Street, Edinburgh [Edinburgh Academy].
 BROWNRIGG: Annesley Harold; 197, East Dulwich Grove, East Dulwich, S.E. [Masters: Messrs. Ernest George * & Yeates *].
 BUCK: Henry Adolphus; 76, Avenue Road, Acton, W. [Master: Mr. Edward Monson *].
 BURRAGE: Cecil; Clifton House School, Eastbourne [Clifton House School].
 CAMINESKY: Peter; 64, Stocks Street, Cheetham, Manchester [Master: Mr. George E. Halliday *].
 CARTAAR: Edward John; Beaconsfield, Kew Green, Surrey [Master: Mr. H. J. Wise *].
 CASEMENT: Robert James; 30, Hemstal Road, West Hampstead, N.W. [Master: Mr. E. E. Fetch *].
 CHAPMAN: Hugh Wallis; 130, Inverness Terrace, W. [Master: Mr. J. Wallis Chapman].
 CHARLES: Herbert Leslie; Governor's House, H.M. Prison, Hereford [Master: Mr. W. W. Robinson].
 CHRISTIEN: Reginald Rayner; 36, Bolton Road, Farnworth, nr. Bolton [Masters: Messrs. Potts, * Son, * & Hennings *].
 CLARK: Charles Walter; Grimston House, Houndiscombe Road, Plymouth [Master: Mr. H. J. Snell].
 CLARK: John Percy; 4, Lea Brook Road, Ocker Hill, Tipton, Staffs. [Master: Mr. J. G. Nicholls].
 COGHLAN: Francis James; 3, Grafton Terrace, Ashford Road, Cheltenham [Masters: Messrs. Prothero * & Phillott].
 COLLCUTT: Bertie Hawkins; 5, Farndon Road, Oxford [Masters: Messrs. R. C. Davy & Stephen Salter *].
 COOPER: Robert Stephen; Glengarry, Ellenslea Road, St. Leonard's-on-Sea [Master: Mr. Philip H. Tree *].
 COPE: George Arnold; Croft House, Ashbourne Road, Derby [Masters: Messrs. Naylor * & Sale].
 COPE-PROCTOR: Charles William; 70, Pembroke Road, Clifton, Bristol [Master: Mr. G. H. Oatley *].
 CORNEY: John William; 3, Craven Terrace, Settle [Technical Institute, Settle].
 COTTERELL: Arthur Naish; 207, Redland Road, Bristol [Merchant Venturers' College, Bristol].
 COULSON: Richard Carte; 41, Grove Park, Denmark Hill, S.E. [St. Wilfrid's School, Bexhill].
 COXALL: Charles; 15, Blenheim Street, Chelsea, S.W. [Masters: Messrs. J. T. Wimperis * & Arber *].
 CRAMPTON: Alfred; 59, Belmont Street, Southport [Master: Mr. G. S. Packer].

- CRAUFORD: William Harold; Kingscliffe, 3, Woodberry Down, Finsbury Park, N. [University College School].
- CUNNINGHAM: Andrew; 8, Markham Square, Chelsea [Master: Mr. J. Macvicar Anderson *].
- CUNNINGHAM: William Wyllie; c/o James Salmon & Son, 53, Bothwell Street, Glasgow [Masters: Messrs. James Salmon * & Son].
- CURPHEY: Charles Edwin; Alexandra Road, Douglas, Isle of Man [Masters: Messrs. G. & W. R. Kay].
- DAFT: William Austin; Gregory Street, Lenton, Nottingham [Master: Mr. Arthur Marshall *].
- DALRYMPLE: Hugh Alexander; 44, Leamington Terrace, Edinburgh [Master: Mr. Morham].
- DALTON: Percy; 22, Railway Walk, Birkdale, nr. Southport [Master: Mr. Gilbert Wilson].
- DAWSON: Ernest Greenwood; Wykeham House, Barking [Master: Mr. C. J. Dawson *].
- DIXON: Reginald Arthur; 72, Great Barr Street, Birmingham [Masters: Messrs. Oliver, Floyd & Salt].
- DOLMAN: Lewis John; High Street, Repton, nr. Burton-on-Trent [Master: Mr. Thomas Jenkins].
- DOVASTON: John; 14, Madeley Road, Ealing, W. [Ealing Art and Science Classes].
- DUNNAGE: Gerald Eckett; 44, Ovington Street, Walton Street, Chelsea, S.W. [Master: Mr. Oldrieve].
- ELKINGTON: Hylton Basil; c/o Messrs. Lawson & Reynolds, Yelverton Chambers, Bournemouth, Hants [Masters: Messrs. Lawson & Reynolds].
- FAIRHEAD: Hubert Alan; Riverside, Enfield, Middlesex [Master: Mr. W. Gillbee Scott *].
- FIDDAMAN: William Alfred Masters; Alkerton, 17, South Norwood Hill, S.E. [King's College].
- FILKINS: Edwin William; Kington, St. Mary Cray, Kent [Architects' Department, School Board for London].
- FRY: Cyril Howard; Glenfield, Freehold Road, Ipswich [Masters: Messrs. W. Eade * and E. T. Johns].
- GILBERT: Henry Bryan; Burghley, 45, Alexandra Road, Reading [Masters: Messrs. Joseph Morris & Son *].
- GILKS: Stephen Langton Clowes; 9, Carlton Road, Putney, S.W. [St. Paul's School].
- GORELY: Frank Henry Victor; 42, High Street, Sittingbourne, Kent [Wright's School, Faversham].
- GORRINGE: Wilfred Stuart; Chyngton, Seaford, Sussex [Manor House School, Clapham].
- GREEN: Leonard Withers; 4, Wardrobe Place, Doctors' Commons, E.C. [Masters: Messrs. Rowland Plumb * & Harvey].
- GUTHRIE: William [of Dunblane, Scotland]; 10, Royal Avenue, Chelsea, S.W. [High School, Stirling].
- HALLAM: Edward George; 53, Hartwood Road, Southport [Master: Mr. F. W. Finchett].
- HALLIDAY: William Grame; Grove House, Cheadle-Hulme, Stockport [Masters: Messrs. Mangnall & Littlewood *].
- HANDS: Garnet Joseph; Cotswolds, Warwick Road, Olton, Birmingham [Masters: Messrs. Henman * & Cooper *].
- HARLEY: David Livingstone; Bythorne, Blantyre [Master: Mr. Alex. Cullan *].
- HARRAL: William Haigh; 190, Queen's Road, Clarendon Park, Leicester [Masters: Messrs. Draper & Walters].
- HARVEY: David; 79, Ella Street, Newland Avenue, Hull [Master: Mr. T. Denton Brooks *].
- HAYMES: Richard Evered; 23, Stanley Place, Leam Terrace, Leamington [Master: Mr. Foster].
- HEALING: John Burton; 197, East Dulwich Grove, S.E. [Master: Mr. Arthur Keen].
- HENDERSON: Andrew Graham; c/o Messrs. Macwhannell & Rogerson, 58, West Regent Street, Glasgow [Masters: Messrs. Macwhannell & Rogerson *].
- HEPPENSTALL: Noel; Holmefield, Milnsbridge [Master: Mr. John E. Lunn].
- HIGGINS: Arnold Lawrence; Mildred House, Bradford Yorks [Bradford Grammar School].
- HIGGINS: Henry Usticke Maximilian; 3, North Grove, Highgate, N. [Master: Mr. R. H. Hill *].
- HOLDER: Arthur Daniel; 50, Holderness Road, Hull [Hymer's College, Hull].
- HOLGATE: Percy; Oldfield Avenue, Darwen [Masters: Messrs. Briggs & Wolstenholme *].
- INGHAM: Francis Ernest; 8, West Parade, Rhyl [Master: Mr. Foulkes].
- JEEVES: Leonard Lambert Garnet; 35, Compton Road, Canonbury, N. [Masters: Messrs. Lucas * & Stratton *].
- JENKINS: Albert Henry Hopkin; Junction Hotel, Blackmill, nr. Bridgend [Masters: Messrs. Cook & Edwards].
- JONES: Lewis Farewell; Brinley, Common Side, Mitcham, Surrey [Master: Mr. H. R. Thomson].
- JONES: Norman; 38, Knowsley Road, Southport [Master: Mr. Henry Jones].
- KAY: Albert; 145, Broad Street, Pendleton [Master: Mr. John Holt].
- KENNEDY: Oliver Henry; R.A.C. Depot, Grosvenor Road, S.W. [Masters: Messrs. Macintosh & Newman].
- KERR: Walter; 22, Upper Richmond Road, Putney, S.W. [Master: Mr. T. E. Collett *].
- KING: Frederick Cross; Ardara, Cutra, co. Down, Ireland [Masters: Messrs. Graeme Watt & Tulloch *].
- LAIN: Percy Edgar Cyril; 8, Oakley Square, N.W. [Master: Mr. W. Howard Seth-Smith *].
- LEYBOURNE: Malcolm; 10, Ogle Terrace, South Shields, Durham [Master: J. W. Donald *].
- LINDLEY: John; Woodfield, Alexandra Road, South Whalley Range, Manchester [Masters: Messrs. J. Earnshaw * & Son].
- LITTLEWOOD: John; 162, Stamford Street, Manchester [Masters: Messrs. Mangnall & Littlewood *].
- LIVOCK: Stanley Gage; Lyndhurst, 128, Unthank Road, Norwich.
- LLOYD: Frederick Lutley; Bankside, Victoria Road, Swindon [Master: Mr. R. J. Beswick].
- MCDONNELL: Reginald Edwardes; 14, Thorburn Road, New Ferry Park, New Ferry, Cheshire [Master: Mr. Hugh A. Matear *].
- MENICOL: John; 8, Park Terrace, Stockton-on-Tees, co. Durham [Masters: Messrs. J. M. Bottomley, Son, & Wellburn].
- MAKINS: Clifford Copeman; Westhorpe, Harrow [Master: Mr. Horace Field *].
- MALTBY: Charles Burton; 12, Newtown Street, Southfields, Leicester [Masters: Messrs. Langley & Baines].
- MANSFIELD: Leslie; Firwood, Frant Road, Tunbridge Wells [King's School, Canterbury].
- MATHESON: Kenneth William; Orendia, Goulton Road, Clapton, N.E. [Master: Mr. Leonard V. Hunt *].
- MATTINSON: Malcolm Dacre; 29, Derby Road, Weaste, Manchester [Master: Mr. Arthur Mattinson].
- NASH: Thomas Stanley; 78, Wrottesley Road, Plumstead [Master: Mr. Frank Sumner].
- NORMAN: Edward John; Judde House, Tonbridge, Kent [Tonbridge School].
- NOTT: George; 8, Market Street, Leicester [Masters: Messrs. Goddard * & Co. *].
- OWEN: Henry Ernest; Orme View, Menni Bridge, Anglesey [Master: Mr. Jos. Owen].
- PACE: Charles Lancashire; Moorland Bank, Wilmslow Road, Didsbury [Owens College, Manchester].
- PADFIELD: Albert Sanders; 67, Cathedral Road, Cardiff [Master: Mr. George Thomas *].
- PARK: John; 5, Archery Street, Blackman Lane, Leeds, Yorks [Masters: Messrs. H. H. Dyer, Son & Winterburn].
- PARRY: Bertram Leigh; Woodlands, Poulton-le-Fylde, Lancashire [Master: Mr. T. G. Lumb].

PELLING: Arthur Fawcener; 68, Gilesgate, Durham [Master: Mr. Wm. Crozier].
 PENFOLD: John Thomas; 13, Studland Street, Hammer-smith, W. [Masters: Messrs. Roumieu* & Aitchison*].
 PHILLIPS: Aubrey Wyndham; 4, Gorse Lane, Swansea [Masters: Messrs. J. P. Jones & Rowlands].
 POLEY: Arthur Frederick Edward; Willowbank, Hampton Hill, Middlesex [Master: Mr. E. W. Poley*].
 POLLARD: Joseph, jun.; 213, Preston New Road, Blackburn [Master: Mr. Walter Stirrup].
 QUITTENTON: John Allen; Sunny Bank, Warrington, Surrey [Master: Mr. R. A. Crowley*].
 RICHARDS: Harold Beckwith; 34, Hill Street, Garnet Hill, Glasgow [Master: Mr. J. Lindsay*].
 RILEY: William Henry; 98, St. Saviour's Road, Leicester [Master: Mr. F. Seale].
 RIPPON: Herbert; 29, Mercer's Road, Tufnell Park, N. [Master: Mr. Robert Sawyer*].
 ROBERTS: Thomas Leonard; Barry Lodge, Woodside, Wimbledon [Master: Mr. H. M. Wakley].
 RODD: Burnell Hubert Trebartha; Sunnyside, Camden Avenue, Feltham [King's College].
 ROSS: Launcelot Hugh; 6, Ferryhill Place, Aberdeen, N.B. [Master: Mr. John Rust].
 ROYDS: Alan Francis; Brizes Park, Brentwood, Essex [Masters: Sir Arthur Blomfield & Sons*].
 RUSBRIDGE: Arthur; 142, Oxford Road, Reading, Berks [Master: Mr. W. G. Lewton].
 SHEPARD: John Ruskin; 24, Princes Avenue, Hull [Hymer's College, Hull].
 SHORTEN-STEARN: Edward; Westlyn, Norwich Road, Ipswich [Northgate School, Ipswich].
 SICKELMORE: Arthur; 13, Blomfield Road, Shepherd's Bush, W. [Regent Street Polytechnic].
 SMITH: Cecil Horace; 3, Coburgh Road, Mapperly, Nottingham [Master: Mr. John Howitt*].
 SPAIN: Harry Selwyn; 36, Great Ormond Street, W.C. [Master: Mr. J. E. Spain*].
 STAHL: Max Edward; Westfield, Uphill, Weston-super-Mare [Masters: Messrs. Price & Jane].
 TEMPLE: Thomas; 107, Gilmore Place, Edinburgh [Masters: Messrs. Sydney Mitchell & Wilson].
 THOMAS: Charles Stanley; The Rhyddings, Neath, S. Wales [Master: Mr. J. C. Rees].
 TICKLE: Arthur George Warnham; 35, Linden Avenue, Kensal Rise, W. [Master: Mr. Max. J. Zimmermann].
 TOMLINS: Edmund Frazer; 28, Hemstall Road, West Hampstead, N.W. [Master: Mr. Sidney B. Caulfield].
 TRAVIS: Fred; Clovelly, Clifton Drive, Lytham [Master: Mr. F. W. Dixon].
 TURNER: Jessett Stenson; 8, Hardy Road, Westcombe Park, Blackheath, S.E. [Master: Mr. Roberts].
 TWIZELL: George Sterling; 8, Larkspur Terrace, Newcastle-on-Tyne [Masters: Messrs. Hicks & Charlewood*].
 VAUSE: Harold; West Cliff Station, Whitby, Yorks. [Master: Mr. E. H. Smales*].
 WAGHORN: Sydney Stanley; 10, Pemberton Gardens, Upper Holloway, N. [Master: Mr. Leonard V. Hunt*].
 WALTON: Leonard Webb; c/o A. Marshall, Esq., King Street, Nottingham [Master: Mr. Arthur Marshall*].
 WEST: Arthur Smith; 71, West Cliffe Terrace, Harrogate [Master: Mr. W. H. Hopkinson].
 WHEATLEY: Arthur; 29, Gawber Road, Barnsley [Masters: Messrs. Wade & Turner].
 WHITTAKER: Vivian Stanworth; c/o Messrs. Shaw & Fowles, 69, St. James Street, Burnley, Lancs. [Masters: Messrs. Shaw* & Fowles*].
 WHITE: John Parish; The Pyghtle, Bromham Road, Bedford [Master: Mr. E. Wimperis*].

WHITEHEAD: William; 79, Harehills Avenue, Leeds [Master: Mr. Alfred Whitehead].
 WHITNEY: Eustace Scott; Woolverstone, 21, Nicosia Road, Wandsworth Common, S.W. [Master: Mr. E. R. Barrow*].
 WHITTAKER: David; 154, Boundary Road, St. Helens, Lancs. [Cowley Middle School].
 WOOD: Cecil Walter; Gloucester House, 19, Charing Cross Road, W.C. [Master: Mr. Frederick Strouts*, Christchurch, N.Z.].
 WRIGHT: Edward Leslie; 77, Loughborough Road, West Bridgford, Nottingham [Master: Mr. T. Wright].
 WRIGLEY: Harold Lawson; Wollescote Lye, near Stourbridge [Masters: Messrs. John A. Grew & Edwards].
 WYLD: Robert Stodart Balgarnie; 32, Muswell Road, Muswell Hill, N. [A. A. Day School].
 WYLLIE: William Barnett; 104, High Holborn, W.C. [Masters: Messrs. Niven* & Wigglesworth*].
 YEO: Samuel Arthur Spear; 40, Church Road, St. Thomas's, Exeter [Master: Mr. J. A. Lucas].
 YOUNG: John Girtrig; Ashburn, Alloa, N.B. [Masters: Messrs. Kerr & McCulloch].

The asterisk (*) denotes members of the Institute.

Intermediate.

The Intermediate Examination, qualifying for registration as *Student R.I.B.A.*, was held in London and the undermentioned provincial centres on the 9th, 10th, 11th, and 12th June. 119 candidates were examined, with the following results:—

District	Number Examined	Passed	Relegated
London . . .	87	34	53
Bristol . . .	5	3	2
Glasgow . . .	4	3	1
Leeds . . .	10	5	5
Manchester . . .	13	5	8
	119	50	69

The passed candidates, who have been registered as Students, are as follows, the names being given in order of merit as placed by the Board of Examiners:—

HALLIDAY: James Theodore [Probationer 1901]; 1, Barlow Street, Oldham [Master: Mr. Thomas Taylor].
 REID: James [Probationer 1901]; Beechwood Terrace, Dalmarock, Glasgow [Master: Professor Charles Gourlay*].
 MARKHAM: John Hatton [Probationer 1900]; 23, Primrose Hill Road, N.W. [Masters: Messrs. Clare & Ross*].
 BAGOT: Walter Hervey [Probationer 1901]; Queen Anne's Mansions, S.W. [Master: Mr. E. J. Woods*].
 RYLATT: Walter Puckering [Probationer 1901]; Sealcotes House, Beverley Road, Hull [Master: Mr. T. B. Atkinson].
 BROWN: Baldwin [Probationer 1900]; 19, Leamington Street, Bradford, Yorks. [Master: Mr. Jas. Ledingham*].
 WILKINSON: Leslie [Probationer 1901]; 3, Ravensbourne Gardens, West Ealing, W. [Masters: Messrs. Wm. Wallace & Gibson*].
 SANTO: Victor George [Probationer 1901]; The Crescent, Bromsgrove [Masters: Messrs. J. A. Chatwin* & Son].
 SAXELBY: Harold F. [Probationer 1902]; The Park, Hull [Master: Mr. B. S. Jacobs].

- WILLIAMS: Geoffrey Hyde [*Probationer* 1898]; 19, Charing Cross Road, W.C. [*Master*: Mr. J. W. Cocking].
- PHILLIPS: George Edward [*Probationer* 1901]; Tenison Lodge, Cambridge [*Master*: Mr. T. D. Atkinson *].
- McDERMOTT: Walter Kingsley [*Probationer* 1900]; Borough Green, Kent [*Master*: Mr. Hubert Bensted *].
- PINSENT: Cecil Ross [*Probationer* 1901]; 16, Maresfield Gardens, Hampstead, N.W. [*Masters*: Messrs. Wm. Wallace & Gibson *].
- SEARLE: Norman Odell [*Probationer* 1897]; 35, Macaulay Road, Clapham Common, S.W. [*Masters*: Messrs. Searle & Hayes *].
- CROSBIE: Lawrence Stanley [*Probationer* 1895]; 24, Benedict Road, Brixton, S.W. [*Master*: Mr. Eugene C. Beaumont].
- HILL: Alfred [*Probationer* 1902]; 11, Thornton Lodge Road, Huddersfield [Huddersfield Municipal Technical College].
- PROCTER: John Clifford [*Probationer* 1899]; Rowan-garth, Benrhydding, Yorks. [*Master*: Mr. W. H. Thorp *].
- SEARLE: Sydney [*Probationer* 1899]; Sudbury Priory, Harrow, Middlesex [*Master*: Mr. Frederick Wheeler *].
- FARMER: James Westbrook [*Probationer* 1899]; 69, Pulteney Road, South Woodford, Essex [*Master*: Mr. F. W. Tasker *].
- SULLIVAN: Leo Sylvester [*Probationer* 1898]; Embankment Chambers, Villiers Street, W.C. [*Master*: Messrs. Alfred Waterhouse & Son *].
- JENKINSON: David Barnes [*Probationer* 1902]; "Holmesfield," Kimberworth, Rotherham [*Master*: Mr. Charles Hadfield *].
- HASTEWELL: Robert Edwin [*Probationer* 1901]; The Grange, Haltwhistle, Northumberland [*Master*: Mr. H. Higginson].
- MOSS: Sydney [*Probationer* 1900]; Rock Bank, Eccles [*Master*: Mr. J. W. Beaumont *].
- HILL: Samuel Woods [*Probationer* 1901]; 13, Queen's Rd., Finsbury Park, N. [*Master*: Mr. Thomas W. Cutler *].
- MORRAN: Henry Stanley (New Zealand) [*Probationer* 1901]; 45, Herbert Road, Plumstead, S.E. [Polytechnic, Regent Street].
- WHITTINGTON: Herbert Hodges [*Probationer* 1900]; Council Offices, Buckhurst Hill, Essex [*Master*: Mr. H. Tooley *].
- MILNE: David [*Probationer* 1902]; 11, Ladywell Place, Victoria Road, Dundee [*Master*: Mr. W. E. Riley *].
- DOD: Edwin James [*Probationer* 1901]; 24, Liverpool Road, Birkdale, Southport [*Master*: Mr. James Dod].
- LEMAITRE: William Courtenay [*Probationer* 1902]; 31, Panton Street, S.W. [*Master*: Mr. Percy Green *].
- O'CONNOR: Dominic M., B.A., B.E. [*Probationer* 1901]; 11, Aynhoe Road, Brook Green, West Kensington [*Master*: Mr. W. H. Harrison *].
- MARR: William Percy [*Probationer* 1897]; Kingsbridge, South Devon [*Master*: Mr. T. W. Latham].
- SMITH: James [*Probationer* 1895]; 27, Blythswood Drive, Glasgow [*Master*: Mr. John B. Wilson *].
- HOLLIS: Henry Clifford [*Probationer* 1902]; Montpellier, 115, Brecknock Road, N. [*Master*: Mr. C. G. Baker].
- BURGOINE: Stephen [*Probationer* 1900]; 1, Kennington Park Gardens, S.E. [*Master*: Mr. R. G. Hammond].
- CLOUTING: Charles Emerson [*Probationer* 1900]; Norfolk House, Hartington Grove, Cambridge [*Master*: Mr. A. P. Macalister *].
- DANIEL: Arnold Frost Hood [*Probationer* 1899]; Henbury, Glos. [*Master*: Mr. George H. Oatley *].
- EARNSHAW: Harold Hicks [*Probationer* 1900]; 4, Chapel Walks, Manchester [*Master*: Mr. J. R. Earnshaw *].
- EATON: Charles William [*Probationer* 1901]; 23, Mecklenburgh Street, Leicester [*Masters*: Messrs. Goddard & Co. *].
- EVANS: William Heather [*Probationer* 1900]; 8, Portland Street, Southampton [*Master*: Mr. E. W. Evans].
- HENDERSON: John Louis [*Probationer* 1901]; 50, Montpelier Park, Viewforth, Edinburgh [*Masters*: Messrs. Hay & Henderson].
- HILLYER: William Harold [*Probationer* 1899]; Lyn-croft, Shortlands Road, Shortlands, Kent [*Master*: Mr. Aston Webb, R.A. *].
- KEYS: Percy Hubert [*Probationer* 1901]; 69, Chesterfield Gardens, Harringay, N. [Architects' Department, London County Council].
- PHILLIPS: Louis Augustus [*Probationer* 1896]; Rhosmer, Gold Tops, Newport, Mon. [*Masters*: Messrs. Habershon, Fawckner & Groves].
- ROBERTS: Haydn Parke [*Probationer* 1899]; 64, Coniger Road, Parson's Green, Fulham, S.W. [*Master*: Mr. W. E. Riley *].
- SCOTT: Harold Seymour [*Probationer* 1900]; 19 Lansdown Road, Handsworth, Birmingham [*Master*: Mr. Matthew J. Butcher].
- STENNER: William James [*Probationer* 1901]; City Engineers' Office, 63, Queen's Square, Bristol [*Masters*: Messrs. R. M. Drake & Pizey].
- STONEHOUSE: Charles [*Probationer* 1900]; Adelaide Terrace, Blackburn [*Masters*: Messrs. Briggs & Wolstenholme *].
- WALKER: Ewart G. [*Probationer* 1901]; "The Avenue," Church Road, Upper Norwood, S.E. [*Master*: Mr. George Lethbridge *].
- WHEATLY: Reginald Francis [*Probationer* 1901]; "Nettlestead," Bromley, Kent [*Master*: Mr. Leonard Stokes *].
- WILSON: Allen Woodward [*Probationer* 1900]; "Brinkdale," Park Road, Peterborough [*Master*: Mr. Wm. Boyer].

The asterisk (*) denotes members of the Institute.

Final.

The Final and Special Examinations, qualifying for candidature as *Associate R.I.B.A.*, were held in London from the 26th June to the 3rd July. Of the 55 candidates* examined, 22 passed, and the remaining 33 were relegated to their studies. The successful candidates are as follows:—

- ARCHER: Edward Percy [*Probationer* 1897, *Student* 1901]; Fairlen, Etchingham Park Road, Church End, Finchley, N.
- * AYRTON: Ormrod Maxwell [*Special Examination*]; 28, Theobald's Road, W.C.
- BATTLE: Henry Arthur [*Probationer* 1894, *Student* 1895]; Engineers' Office, L. B. & S. C. Railway, London Bridge, S.E.
- BEE: Thomas James [*Probationer* 1894, *Student* 1898]; Heath View, Sidcup, Kent.
- BILL: Harry Thomas [*Probationer* 1898, *Student* 1899]; 6, Cherry Street, Birmingham.
- BLACK: Herbert [*Probationer* 1900, *Student* 1901]; Sussex House, Kensington Park Road, Notting Hill, W.
- CARTER: William Alfred Thomas [*Probationer* 1898, *Student* 1902]; 66, Richmond Road, Bayswater, W.

* Six of these candidates entered for the Special Examination, which is for architects in practice not less than twenty-five years of age, and chief assistants over thirty. Such candidates are exempted by special resolution of the Council from the Preliminary and Intermediate Examinations, and from submitting "Testimonies of Study." Three of these special candidates passed; an asterisk is prefixed to their names in the above list.

CHURCH: Guy [*Probationer* 1898, *Student* 1900]; Far-
 ough View, Warlingham, Surrey.
 * CLARKE: John Daniel [*Probationer* 1897, *Student*
 1902]; 84, Lancaster Road, Notting Hill, W.
 COUCH: William Edward [*Probationer* 1897, *Student*
 1899]; 25, Linden Gardens, Bayswater Road, W.
 DANNATT: Percy Boothroyd [*Probationer* 1897, *Student*
 1901]; Lyndale, Blackheath, S.E.
 DAVEY: Henry Edmund [*Probationer* 1892, *Student*
 1894]; Rotherwood, Ivanhoe Road, Denmark Park, S.E.
 GALL: Robert Robb [*Probationer* 1898, *Student* 1899];
 10, Loanhead Terrace, Aberdeen, N.B.
 GREEN: Jordan [*Probationer* 1900, *Student* 1901];
 33, South Road, Handsworth, Birmingham.
 GREEN: Thomas Frank [*Probationer* 1893, *Student*
 1898]; 12, Richborough Road, Cricklewood, N.W.
 JOSEPH: Ernest Martin [*Probationer* 1899, *Student*
 1899]; 45, Finsbury Pavement, E.C.
 LACEY: Albert Edward [*Probationer* 1895, *Student* 1898];
 13, North Street, Ashford, Kent.
 RICHARDS: Thomas Edgar [*Probationer* 1900, *Student*
 1902]; Tynwydd, Barry, South Wales.
 * SIMPSON: Tom [*Special Examination*]; 4 Queen Street
 Place, E.C.
 SMITH: Harold Baydon [*Probationer* 1896, *Student*
 1902]; 17, Woburn Place, Russell Square, W.C.
 WARWICK: Septimus [*Probationer* 1897, *Student* 1902];
 98, Lancaster Road, North Kensington, W.
 WYLIE: Richard [*Probationer* 1900, *Student* 1901];
 20, Wilberforce Terrace, Gateshead.

The following table shows the number of failures
 in each subject of the Final Examination:—

I. Design	22
II. Mouldings and Ornament	25
III. Building Materials	13
IV. Principles of Hygiene	14
V. Specifications	11
VI. Construction, Foundations, &c.	12
VII. Construction, Iron and Steel, &c.	13

Council Appointments to Standing Committees.

The following appointments to the Standing
 Committees of the Institute have been made by the
 Council under By-law 46:—

ART COMMITTEE.—Sir L. Alma-Tadema, R.A.,
Hon. Fellow; Messrs. George Frampton, R.A.,
 and T. Raffles Davison, *Hon. Associates*; Messrs.
 George Sherrin and Wm. Flockhart, *Fellows*.

LITERATURE COMMITTEE.—Messrs. Francis
 Bond, J. D. Crace, Dr. Murray, and Colonel
 Prendergast, *Hon. Associates*; B. Ingelow, *Fellow*.

PRACTICE COMMITTEE.—Messrs. C. Fitzroy
 Doll, F. E. Eales, and Arthur Harrison, *Fellows*;
 Edward Greenop and Sydney Perks, *Associates*.

SCIENCE COMMITTEE.—Messrs. F. N. Jackson,
 A. T. Walmisley, and F. T. Reade, *Hon. Associates*;
 Lewis Solomon and F. Hammond, *Fellows*.

Memorial to the late Mr. Penrose.

The Council having had under consideration
 the erection of a memorial in St. Paul's Cathedral
 to the late Francis Cranmer Penrose, Past Presi-
 dent of the Institute, have obtained from the
 Dean and Chapter permission to place a mural

tablet in the crypt. The tablet, which will be of
 Istrian stone, will bear the following inscription:—

"To the Memory of Francis Cranmer Penrose,
 D.C.L., LL.D., F.R.S., F.S.A., Knight of the Order
 of the Saviour in Greece; for 45 years Surveyor
 to this Fabric; President of the Royal Institute of
 British Architects from 1894 to 1896; Antiquary
 to the Royal Academy; Architect, Antiquary, and
 Astronomer; a profound Scholar; Author of the
Principles of Athenian Architecture, whose dis-
 tinguished services in revealing the refinements
 of Greek Architecture are here commemorated by
 his professional friends and admirers. Born
 29th October 1817. Died 15th January 1903."

The Council feel that many members would be
 glad to join in a movement to honour the memory
 of Mr. Penrose, and have therefore decided to
 invite members generally to co-operate in defraying
 the expenses connected with the erection of the
 tablet.

Subscriptions should be addressed to the Secre-
 tary of the Institute, and cheques should be marked
 "Penrose Memorial Fund."

The International Congress of Architects, 1904.

The following letter has been received from
 Madrid, addressed to the President and Members
 of the Institute:—

MONSIEUR ET CHER COLLÈGUE,— Nous avons
 l'honneur de vous faire savoir que la date du
 30 Septembre, désignée par le règlement article 9,
 se réfère seulement aux travaux, communications
 et rapports à discuter au VI^e Congrès International
 des Architectes.

Pour ce qui est des adhésions, la Commission
 Exécutive, au cours de sa dernière réunion, a
 décidé que les adhésions et cotes-parts devront
 être envoyées avant le commencement d'août, afin
 de permettre à la dite Commission de savoir quel
 sera, d'une façon exacte, le nombre des Congres-
 sistes et de faire procéder au tirage des cartes d'iden-
 tité et à la commande des documents et insignes
 du VI^e Congrès International des Architectes.

Veuillez agréer, Monsieur et cher Collègue,
 l'assurance de mes sentiments distingués.

Le Secrétaire du Congrès,
 LUIS M^a CABELLO Y LAFIEDRA.

World's Fair, St. Louis, 1904.

LIBERAL ARTS, DEPARTMENT C.—GROUP 27,
 ARCHITECTURAL ENGINEERING.

Class 158: Models and plans of public and commercial
 buildings; large and small dwelling houses, flats, apart-
 ment houses, &c.

Class 159: Models, drawings and specifications for
 foundations, walls, partitions, floors, roofs and stairways,
 wood and metal framings, &c.

Class 160: Designs and models of special contrivances
 for safety, comfort, and convenience in the manipulation
 of elevators, moving stairways, doors, windows, house
 signals, fire escapes, ventilators, &c.

Class 161: Working plans for the trades; mason, carpenter, painter, &c., connected with building construction; designs and models of bonds, arches, coping, vaulting, &c.; plastering and construction of partitions; painting and glazing.

Members who may contemplate sending exhibits under the above department are requested to communicate with Mr. L. F. Vernon Harcourt, 6, Queen Anne's Gate, Westminster, S.W.

The Charles Garnier Monument in Paris.

By the courtesy of the editor of *L'Illustration* we are enabled to give a photograph of the monument erected by subscription in Paris to the memory of Charles Garnier, the architect of the

Opera House, late Hon. Corr. Member and Royal Gold Medallist, who died in 1898. The monument is the design of M. J. L. Pascal (*Hon. Corr. Member*), who, in a letter to the Secretary of the Institute, alludes to it as his latest work. The bust of Garnier which surmounts it is the bronze executed in 1869 by Carpeaux, and represents the subject at the age of forty-four. The plaque upon which the plan of the Opera House is engraved is in bronze. The monument stands at the foot of the Library of the Opera House in the Rue Auber. At its inauguration on the 21st June speeches were made by three architects, Messrs. Charles Normand, Moyaux, and Pascal, and by M. Larroumet on behalf of the Académie des Beaux-Arts.



MONUMENT TO CHARLES GARNIER, ARCHITECT OF THE OPERA HOUSE, PARIS.

(From *L'Illustration*, 20th June.)

REVIEWS.

"PARENTALIA" PARED.

Wren's Parentalia. Essex House Press Edition. Fo. Lond. 1903. Price £3. 13s. 6d. [Edward Arnold, 37, Bedford Street, Strand.]

This book, word for word though it professedly is of that latter and chief portion of "Parentalia" which relates to the master of many sciences and great architect, is by no means a mere reprint. To prepare a reprint might seem an easy task enough. The task before us bears evidence of having been an arduous one, performed with care, skill, and labour.

Take, for single instance, the use or misuse of italics in the original. An analysis of the old system, often illogical as it is, and a logical translation of it into modern methods, must have involved an amount of constant attention to detail and a balanced judgment which deserve recognition. Stephen Wren's system was no whit so logical as his grandfather's architecture, nor can it be said that the judgment of the present editor, Mr. Enthoven, is by any means faultless.

We are disposed to wonder why the italics were retained at all, or, if retained, why not in their entirety. Their very profusion adds liveliness and colour, even if it be somewhat restless, to the original pages. The 1750 italic type was excellent, and suited to the printing press of the period. We are familiar with the heavy, rather dazzling, but singularly well contrived fount adopted in ordinary by the Essex House Press. It needs no comment in this case, save that it is too heavy for the paper. The italic fount, where now sparsely used, has been copied from that of 1750, but by reason of the fat printing and rough paper surface, will not, even apart from some actual faults of design, carry comparison with its prototype. In both founts we miss the pretty *et* treated as a single letter, which deserves revival.

The hall-mark of the Essex House products lies in the head-letters scattered profusely over the pages. In the "Parentalia" before us these are in striking contrast to the less numerous, delicate, and somewhat feebly produced Italian initials of 1750. Finely printed—we had almost said perfectly—the modern designs are. But this luxurious book is, we take it, for two hundred and fifty luxurious architects and lovers of architecture, and it is hard for the architectural mind to associate Wren with the influence of the Morris paper or of "L'Art Nouveau." We could wish that Wren's chaste spirit had more thoroughly pervaded the designer, and, in the somewhat frigid atmosphere of Wren's architecture and mathematics, are unable to regard these sensuous head-letters as other

than a blot upon the production, even although we should refrain from criticism of their author on learning that he, likely enough, is proud of them for their own sake. They have a merit, and mark a period.

But the architect whose "Parentalia" is a precious familiar cannot but be conscious that, with all the merits of the new volume, something of the old crusted flavour is absent. The old wine truly is in a new bottle. It is intended to be, clearly enough. We are instinctively reminded of the "Preservation" theory which now holds in regard to our ancient monuments. Restoration must not be. Yet, however fervently we subscribe to it in archaeology, does it hold good in regard to books?

We thus miss the pungent portrait of the President of the Royal Society, the Professor of Anatomy, Astronomy, and Mathematics, the Master of Architecture. We feel disposed to give way to frank, if unparliamentary, language when we are told of the illustrations that the "designs are reproduced from the 1750 edition."

The west elevation of St. Paul's is redrawn a little more than one-fourth larger, and the building is shown about five feet too low for its width. There was not much to say for the original. The redraft is vastly inferior. The faults are emphasised by the increased scale and the heavy printing. Small as the original is, human figures are accurately represented as ornaments of the architecture. In the larger redraft they are mere scrapes of the pen. But one hardly dare think what draughtsmen like Masters H. Fliteroft and G. Vander Gucht would think of the so-called reproductions of their accurate and refined work, specially of the plates of the Temple of Diana at Ephesus. These drawings are now set before us to two-thirds the original scale. Yet on the pedimental elevation we find the steps drawn to the same scale as the original! The proportions are ruined. In the redraft of the Shrine we can count eight steps on plan and seven on elevation. Not so Vander Gucht. But we are amazed that any editor or supervisor could have allowed these travesties of Vander Gucht's deftly executed Ionic capitals to appear.

On the other hand, we shall be told that the style of the new drawings marries well with the type. Freely admitted; and although we prefer the original we have not much to urge against the redrawing of the Sheldonian roof, after all but a mere diagram. No typical demands can justify those five feet or those steps or those caps. It was not necessary in this case to put something "frankly modern" in the place of the old.

We miss again, from the new volume, Stephen Wren's florid but delicious editorial Preface, so redolent of Bath and The Wells and of so much, alas! which has gone from the comedy of life.

This is an unpardonable omission, and Essex House failing us, we cannot resist a quotation :

Yet surely I can incur no Censure in affirming that I have spared no proper Expence, not only in Copper-plates, for Use and Illustration of the mathematical and architectural Parts, but also in the Beauty and Elegance of the Book in general, out of Gratitude to the generous Subscribers (though few) and that Virtue and Science might make their publick Appearance in a decent Habit.

Was Essex House fearful of this paragraph in the light of the "reproduced" drawings and the binding? Be this as it may, the 1750 edition comes before us with a flourish of pipes and a pointing of toes—with an odour of Roses and Poppies "and such Vegetables," and for this inimitable preface we have to accept in 1903 as a postscript, a surely blatant and irrelevant cut of—*mirabile dictu*—Essex House, Chipping Camden, Glos., with the names of editor and supervisor superimposed.

We miss, too, the "Introduction," with the surely somewhat apocryphal family history which tells us (a special interest) that the Wrens "came originally from Denmark." No "Parentalia" can be complete which does not quote the filial title designed for the book—too long to give here—or the parental motto, "(and a very excellent one)": *Si recte intus, ne labora*.

It was a happy thought to illustrate the concise descriptions of Wren's City churches by Mr. New's drawings. Of these, let it be said that they combine as happily as could be wished with the text, and make very pretty pages. For special praise the reproduction of Mr. Niven's plate of All Hallows, Bread Street (destroyed), may be singled out, and of Mr. New's original work, the plate of St. Bennet's is quite first rate. But some of the drawings are not by any means worthy of these two. St. Bride's steeple is a travesty of that remarkable and original work. Christ Church steeple is badly out of drawing, and specially inexcusable because it is set up from the true angle, with equally vanishing perspective. In St. Martin's and St. Paul's the very awkward introduction of a piece of the south-west tower of the Cathedral shows lack of eye, while Wren would have shuddered at the termination given to his great cupola. St. Peter's is really bad, and the interior of St. Stephen's, Walbrook, suggests no idea of the remarkable beauty and grace of that master's masterpiece, in regard to which "Foreigners very justly call our Judgement in question for understanding its Graces no better."

It is difficult to resist enlarging upon the matter as well as the manner of "Parentalia." It must be enough to say that it is a work which should be on (and frequently off) every architect's bookshelf. Most grateful shall we be to that publisher who brings such a goal into sight by setting before us an edition within the reach of

the poor. We need not on that account be less grateful for the issue of an *édition de luxe*, as the present one. Allowing even for its failings and disappointments, be it said ungrudgingly that this is a very carefully prepared volume, which does credit to, as well as reflects, Essex House methods. Nor should Mr. Selwyn Image's Greek type fail to have its full and deserved measure of praise meted out.

On retiring from the pleasant task of a careful perusal of an old friend in a new dress, we are left wondering why, instead of Wren's consolatory and stoical reflection :

Nunc me jubet fortuna expeditiis philosophari

we are bidden to stumble over

Nunc me jubet fortune expeditiis philosophari,

and we are sadly reminded that in Sir Christopher's age the Latinity of an English gentleman was as ready and precise as his own tongue.

Is it not also fitting to remind ourselves that Wren was a signal proof of the forgotten axiom that no man can be a master of one trade only?

Wren stands ever before us, as we peruse these delightful memoirs, pointing the finger away from Specialisation.

W. D. CARÖE.

PHILADELPHIA IMPROVEMENTS.

The Philadelphia Parkway Project, 1902. Issued by the Philadelphia Parkway Association.

This sumptuous volume forms an excellent example of the strenuous character of American methods. It is the plea of the Philadelphia Parkway Association to convince their fellow citizens that it is eminently desirable that a new boulevard should be cut diagonally across the city from the City Hall to the entrance to Fairmount Park, one of the principal parks of Philadelphia. The camera is pressed freely into the service, and excellent photographs of the Champs Elysées and the chief European Boulevards are published in order to enkindle the imagination of the Philadelphians.

It is at first sight not quite easy to understand why our American cousins have with such apparent persistence refused to recognise Euclid's contention that two sides of a triangle are, taken together, longer than the third side. The real reason, however, has clearly been the absence of strong civic control safeguarding the corporate interests of the inhabitants. The planning of the modern American city generally falls to the lot of the real-estate man. He wants square lots of a convenient shape for building. The convenience of the wayfarer is not a question that excites his interest. So it has come about that the patient American people in their daily rounds are doomed

to pass from point to point by a series of right-angled moves, for all the world like rooks on a chess-board.

There are many signs that the renaissance of civic feeling in the States is directing public attention to the need for more diagonal thoroughfares. Washington City is being increasingly studied as an example of how to do things, as certainly there is no city where it is easier to get about. The constant congestion in Broadway, New York City, forms another excellent example of the need for the diagonal thoroughfare.

The difficulty that will probably confront the Philadelphian reformers is one of cost. We in London are perhaps case-hardened in this matter, and know from experience what a long fight "improvements" often involve. But if they are well thought out in the first instance, and are, in fact, improvements in deed as well as in name, the ratepayer does not finally resist the financial call. So it probably will be in Philadelphia. They were public-spirited enough there to spend over £1,000,000 on their City Hall, which has been, perhaps not very wisely, placed right in the Centre Square of the city. Fairmount Park, to which it is proposed the new boulevard should run, is a delightful place, full of natural beauties. It extends along both banks of rather a wide river for about four miles, and is considerably larger than Richmond Park in area.

The main axial line of the proposed new avenue runs from the tower of the City Hall (which has the merit of height if not of beauty) to Siemering's fine Washington Memorial at the entrance to the park. The avenue, however, would intersect on its way a square called Logan Square, and this has played an important part in the form of the new road. From the park to Logan Square the proposed width is 300 feet, while in the latter half the width is diminished to the more modest dimensions of 113 feet, or 18 feet wider than Kingsway.

Whether a scheme on so magnificent a scale can be considered as within the range of practical politics is a question difficult to say. Still, it is certainly right to prepare a comprehensive plan in the first instance. If the City Fathers subsequently compel some retreat, the result cannot easily be mean, and may still contain the possibility of a dignified treatment. But unless some effective control over the buildings on the frontages can be exercised it would be better to do nothing. When the present writer was in Philadelphia last September, and saw the effect of the "sky-scrapers" in Broad Street—the chief street of Philadelphia—he pondered deeply. If modern civilisation demands buildings of thirty storeys, let the fact be admitted and the streets designed accordingly. But nothing can more readily destroy the symmetry of a city than these gigantic buildings of irregular heights

and occurring at irregular intervals along the chief streets. Some day it will be recognised in America that the doctrine of individual liberty does not permit of the construction of public eyesores.

The future of this proposal will be watched with considerable interest in England, and I am sure my professional colleagues of the Royal Institute of British Architects will permit me to express our hearty sympathy with Mr. Albert Kelsey and the Executive Board of the Philadelphia Parkway Association in the enterprise that has been so courageously set on foot.

OWEN FLEMING.

OLD ENGLISH DOORWAYS.

Old English Doorways. A Series of Historical Examples from Tudor Times to the End of the XVIII. Century. Illustrated on 70 Plates reproduced in Collotype from photographs specially taken by W. Galsworthy Davie; with Historical and Descriptive Notes on the subjects, including 34 Drawings and Sketches, by H. Tanner, Junr., A.R.I.B.A. L.a. 80. Lond. 1903. [B. T. Batsford, 94, High Holborn, W.C.]

This book consists of seventy collotype plates of representative English doorways, dating from the middle of the sixteenth century to the time of the brothers Adam; and a short introductory essay on the subject of doorways in general, with detailed notes on the various examples illustrated. Mr. W. Galsworthy Davie is responsible for the choice of the examples, and also for the photographs from which the plates have been prepared; Mr. H. Tanner for the introductory essay; and both may be heartily congratulated upon the charming result of their joint labours.

No apology is needed, as Mr. Tanner remarks in his preface, for a history of English doorways of the period chosen. The subject possesses many features of interest, not the least being the susceptibility of the doorway to Renaissance influence. Here the new principles of design are to be met with as soon as anywhere, and numerous examples are given by Mr. Davie in which the native style has been more or less conquered by its foreign rival. These are, for the most part, taken from well-known buildings such as Hatfield House, Cobham Hall, Castle Ashby, Kenilworth, &c.; but one, a doorway from Painswick, Gloucestershire, is probably not so well known. This, which is dated 1678, shows to what a late date the Gothic tradition survived in small and out-of-the-way places.

But it is rather in the numerous illustrations of later doorways that the main interest of the book lies. The great houses erected during the second half of the sixteenth century and the first half of the seventeenth are so well known, and have been so fully described already in such works as Mr. J. Alfred Gotch's *Architecture of the Renaissance*

in England, and Mr. Reginald Blomfield's *History of Renaissance Architecture in England*, that little now remains to be said about them; but the smaller houses, especially the town houses, built during the eighteenth century, often possess features of interest which, so far, seem to have received little attention. It is principally the doorways of such houses as these which Mr. Davie has chosen for representation. His examples are drawn from all parts of the country, and each one has been carefully chosen to illustrate some particular feature. Thus we have a group of doorways with straight or curved pediments, another group in which the sidelights enter intimately into the composition, another showing different varieties of flat and shell-shaped hoods, and so on; and to each plate Mr. Tanner adds a short descriptive note, often further illustrated by detail sketches made by himself.

In these notes a few errors may be found which have escaped the vigilance of the proof-reader. For the most part these are quite unimportant; on page 41, for instance, figure 23 is wrongly referred to as figure 24; but a more serious one occurs on page 40. Here we read: "The porch from Winchester, illustrated on Plate lxxv,* shows evidence of the lateness of its date in the elongated Doric columns and the varying triglyphs." On turning to Plate lxxv., however, one finds a doorway possessing neither Doric columns nor triglyphs, the order employed being distinctly Composite. It is not until one has expended some little time over the matter that one discovers that the description really refers to Plate xxxiii. One also wonders whether the author wrote "carved beads," on page 28, in his description of the doorways from Aston Hall, figured on Plates xvi. and xvii. We are told: "Although a fine house, the details and ornament cannot compare with that of many an earlier building, and the carved beads on both doors are feeble in the extreme." The writer of this review is fairly familiar with Aston Hall, but he has to admit himself unable to understand the meaning of the last clause of this sentence.

These, however, are at most trivial blemishes, in no way detracting from the value of the book as an interesting contribution to the history of our native architecture, and one may conclude, as one began, by complimenting all concerned upon the production of a very charming book.

Erdrington.

BENJAMIN WALKER.

* This number is given in the text as lv., an evident misprint for lxxv. In the following paragraph lvi. appears for lxxvi.

LEGAL REGISTRATION OF ARCHITECTS.

19 Craven Street, W.C., 2nd July 1903.

To the Editor of the JOURNAL OF THE ROYAL
INSTITUTE OF BRITISH ARCHITECTS.

DEAR SIR,—Professor Beresford Pite's attack upon the Registration movement in the last issue of the JOURNAL is in a vigorous and healthy spirit, with which I, for one, can entirely sympathise, though holding views very different from those which he expresses; and, with him, I trust that its publication, following that of Mr. Seth-Smith's able letter, will lead to a candid expression by many provincial members of their views upon this important question—more vitally important, probably, to them than to us who practise in London.

Professor Pite, however, in his eagerness, has ascribed motives to the promoters of the movement which are non-existent. Of all those who have taken, or are taking, a prominent part in it, I alone stand to benefit by the passing of the measure, and that only in my capacity as an architectural tutor, and not in that of a practising architect. My colleagues of the Registration Bill Committee all recognise that the result might be to their personal disadvantage—temporarily, at any rate—rather than otherwise, and they are willing to face this in order to secure to a future generation the great benefits which must ultimately accrue. They admit that the immediate result of the Registration Bill becoming law would be, as Professor Pite says, to give legal recognition (whatever that may be worth) to many undesirables; but they see, as apparently he does not, that these undesirables now practise and do as much harm as they would do under the Act—and probably more, having in view the punishment of "Removal from the Rolls" which would overtake those who were guilty of dishonourable conduct. Moreover, they see that the ranks of these undesirables are being constantly recruited, and will continue to be recruited, until some such Bill as that now proposed is passed. It will then cease, and, though a generation must elapse before all are eliminated, the position of affairs would begin to improve at once.

That this constant recruiting of the ranks of the inefficient takes place, my experience as a tutor confirms, as do also the Institute records of the large number of gentlemen who pass the Preliminary, and some the Intermediate Examination, but who commence practice without presenting themselves for the final test. In the majority of these cases, if it were compulsory upon them to study in order to pass this test they could do so, to the great advantage of themselves and of architecture.

As to the even less desirable, our provincial members know how their ranks are recruited

better than we, and as a rule welcome the possibility of preventing this constant influx of the mean and the dishonourable into the ranks of British architects—as only some such measure as the Registration Bill can prevent it.

It is Professor Pite's view which is the narrow one, not that of the Registrationists. He would depend upon the Institute alone and work for the benefit of its members alone. We would compel the recognition of a high code of professional morality upon *all* practitioners. We would insist that all students, previous to practice, undergo the thorough training which an obligatory test examination as to qualification demands.

This examination need not be that of the Institute, for though the Institute is rightly given the refusal of the privilege of holding the examination under the Bill as now drafted, other means of examining are provided in case this privilege is refused.

Moreover, registration under the Bill would not in any sense involve membership of the Institute, which would remain a distinct body doing its own important work, and whose membership could be safeguarded in any way thought fit.

Yours faithfully,
G. A. T. MIDDLETON.

Sheffield, 4th July 1903.

To the Editor of the JOURNAL OF THE ROYAL
INSTITUTE OF BRITISH ARCHITECTS.

SIR,—Professor Beresford Pite's letter (*ante*, p. 455) recalls the fact that, for some unexplained reason, provincial members have largely refrained from publicly stating their views on this question, and have—perhaps with some reason—obtained the credit as a body for supplying much of the motive power behind its long-drawn-out agitation. As this seems just now to be passing through one of its recurring acute stages, I may perhaps be pardoned if—failing anyone better qualified—I venture to say a word on behalf of those provincial architects who form no inconsiderable number, and who strongly object to the assumption that they, as a body, favour proposals of so short-sighted a nature.

Everyone who approaches the subject in a sincere spirit will consider first, and beyond all else in importance, the advancement of architecture itself, and not the professional interests of those who follow it; and how any man can seriously suggest that the level of English architecture is going to be raised by legally conferring the title of architect (for to this plain issue it comes) upon all those who can establish their ability to devise and construct buildings, is beyond my comprehension. People whose ideas as to what architecture is and what it is not are of so elementary a description,

would, I have no doubt, find plenty of men outside our own ranks sufficiently well-informed to enlighten them, if this question of Registration ever became one of burning public interest.

The principles which ought to guide us in forming a sound judgment are well indicated in the masterly analysis of the late Professor Freeman, in the Introduction to his *History of Architecture*; and as one does not wish to burden a letter like this with quotations, one may commend its careful perusal to the Registrationists. To contend that the present state of affairs would be improved, even in the course of generations, by the compulsory registration of *architects* is to make an abnormal demand on one's credulity; the direct contrary would be the result, causing numbers of men, who, under the impulse of a properly directed enthusiasm, might have cultivated their natural powers of design to the utmost degree, to turn aside instead from the ways of ambition, and to devote their energies, as William Burges expresses it, "to hunt up work and do the same according to their lights, consoling themselves that many others would do it much worse." This spirit is sufficiently in evidence already, and probably those are not far wrong who attribute to it that indifference of the public towards modern architecture and its exponents which is so constantly being lamented.

Professor Pite has done well to note and dispose of the attempt to smuggle in this question under cover of the urgent and all-important one of architectural education, and I am sure that the Institute will have the support of all the best, if not the most demonstrative, of its members, in refusing to be led astray from sound policy in order to aid in setting up a system under which architecture would be delivered over, bound hand and foot, to the commercial Philistines of the period.

Yours obediently,
CHARLES M. HADFIELD [A.].

46 Lincoln's Inn Fields: 22nd July 1903.

To the Editor of the JOURNAL OF THE ROYAL
INSTITUTE OF BRITISH ARCHITECTS.

SIR,—With reference to the letter on this subject appearing in the last issue of the JOURNAL, and with all respect to my valued friend Professor Beresford Pite, I deplore his method of controversy.

If we are to judge the opponents of the proposed statutory education movement by their principal spokesmen Messrs. Jackson and Pite, we must conclude that, having no sufficient reasons to urge in support of their position, they are compelled to fall back on the only remaining weapon, namely, that of attributing unworthy motives to

those who differ from them! We are charged with self-seeking and hypocrisy! This surely is not the most impregnable form of defence? We shall be glad to know wherein the living individual architect will be a gainer by registration.

From this, Mr. Pite proceeds to assertions and assumptions for which, I venture to say, he can give no proof.

This subject, vital one way or other to the profession, having been opened, must not be allowed to be dropped until every member of the Royal Institute of British Architects has looked into it thoughtfully, and until the Council in particular have given a most careful and open-minded consideration to all its aspects before pronouncing for or against it. Had Mr. Pite given it the reflection some of us have devoted to it he could not have described it as being *a narrow policy*. It is obviously the opposite, being a proposed reform of the boldest and broadest character. The ostrich policy can scarcely be called a broad and bold one; but it is clearly the policy advocated by the Professor. He would have us bury our vision of a disorganised and untrained profession and esteem ourselves wise in doing so!

The distant stars upon which he calls us to gaze withdrew from the Institute when the principle of a more thorough and systematic training and testing for architects was initiated; but I notice that the dust-cloud of Mr. Pite's rhetoric skilfully obscures this fact. A wider application of this principle is the essence of registration. What we would like to know is, whether Mr. Beresford Pite, and those on whose behalf he speaks, agrees with the views of the secessionists, namely, that the Royal Institute of British Architects' examinations are delusive, and prejudicial to the art of architecture. If this be so, then we can understand them; and if they can prove their contention, I for one will join them in endeavouring to abolish the examinations.

We are thankful for Mr. Pite's admission that the profession has reason to be ashamed of things as they are, and only regret that so able an advocate is not in agreement with us as to how best to remedy them, and that he has absolutely no alternative policy to lay before us!

That registration would achieve this great end, and, in fact, is the only practicable method of achieving it, is just one thing about which no doubt need arise. Those great professions which are already registered prove it. The daily papers daily testify that these bodies are able to remove unworthy practitioners from their rolls; yet Mr. Pite asserts that registrationists ignore this vastly important point! Is it quite so clear that the Royal Institute of British Architects is as immaculate as Mr. Pite paints it, or that it has always been able to eject its erring members?

He also assumes that the vast bulk of the ad-

vocates of registration are outside the Institute, and that these pseudo-architects are clamouring for a cheaply earned status equal to that enjoyed by a member of the Institute, and one which would be attained by entering the names of all established architects in one statutory register instead of, as at present, in a number of directories. This very simple process would leave things exactly where they are at present. A higher standard of culture alone can confer *status*, and this standard would be applied generally as from the coming into force of such an Act, and would be immensely powerful in raising the general character and tone of the profession. This assumption of his is peculiarly unfortunate in the light of the fact that more than half the members of the Institute (already registered as trained men) desire their Council to initiate this pressing reform!

So much in direct reply to Mr. Pite's letter to you, Sir; but as he is one of those who oppose registration on the ground that its effects would be inimical to art, may I be excused for briefly reciting our reasons for holding the opposite view?

It is asserted that an artist's professional standing can be justly judged only by his executed works, whether they be pictorial, plastic, or architectural.

This is heartily conceded by registrationists, and hence the need of jealously guarding the portals of the Royal Institute of British Architects' Fellowship, or of creating an Honours Fellowship and reserving it as a distinction given only to men whose executed works show a high order of merit in design. This is the principle of election to the privileges of all Art Societies of high standing.

We registrationists claim that the title of "Architect" should not be borne except by those who have had a professional *training* as ascertained by examination. This principle is recognised by our opponents, so far as the compulsory training in construction and sanitary science is concerned; but they assert that any examination in artistic design (which, of course, differentiates an architect from an engineer or builder) would be delusive.

To this argument we reply that it is impracticable to divorce the science and the art of an architect's training, and that the Royal College of Art excludes from its training schools persons who obviously have no aptitude for art.

It is such persons we desire to exclude from our ranks, and by a similar sifting process, and we claim that *such a system of exclusion must work a vast reform in raising the art standard of the architectural profession*.

It is essential that a body of experts such as the Institute should in the main organise and control the examinations qualifying for the right to use the title, but this qualification should be quite distinct from election to any class of membership

of the Institute, although entitling to Associate-ship, as now.

The force of the international expert opinion which I have quoted in favour of the protection of the title of "Architect" cannot be gainsaid; and in answer to Mr. Pite's criticism thereon in *The Times*, I would say that the whole educational history of England proves us capable, as a people, of avoiding Continental extremes, and of devising such schemes of instruction as secure at once something of the thoroughness of Continental and American methods, and the variety and flexibility necessary to safeguard our English love of individuality and freedom.

I cannot conclude this letter without mentioning one very important aspect of this subject—namely, that while we postpone, year after year, the creation of any standard of training, we are, as a profession, rapidly gaining impetus in the downward direction. Every year sees a higher standard imposed in all the other great professions, with the result that those youths who are too indolent or too stupid to qualify are induced to follow the line of least resistance and crowd into architecture! Moreover, since our only examinations are voluntary, a large proportion of those who do enter as students of the Royal Institute of British Architects drop their efforts midway, knowing that their chances of successful practice, and even their membership of the Institute, are in no way dependent on qualifying!

For the above reasons, and for many others, I cannot accept Mr. Pite's invitation to dissociate myself from this movement.

I am, Sir,

Yours faithfully,

W. HOWARD SETH-SMITH.

ST. MARY MAGDALENE, BATTLEFIELD.

The quincentenary of the battle of Shrewsbury was celebrated last week at the county town, and a very interesting programme was carried through, including special services at the Abbey church and Battlefield Church, with sermon by the Bishop of Lichfield; lecture on the battle by Dr. J. H. Wylie; lectures on the church and college by the Rev. D. H. S. Cranage and Mr. W. H. St. John Hope; reception by the Mayor and Mayoress; a public luncheon; performances of various plays of Shakespeare; old English sports; and excursions to places of interest in the neighbourhood.

The church of St. Mary Magdalene, about three miles north of Shrewsbury, is said to have been built on the site of the famous battle, usually called the battle of Shrewsbury, fought on the 21st July

1403, in which the insurgent forces under Percy, Earl of Northumberland, were defeated by Henry IV., and Hotspur with a large number of nobles slain. The ground in the vicinity at the present time presents the appearance of earthworks. These mounds are probably the foundations of the College buildings. The building was erected by one Roger Ive, Rector of Albright Hussey, 1398–1447.

On 28th October 1406, Richard Hussey obtained licence from the King to grant two acres of land on the site of the battle to celebrate divine service daily in a certain chapel to be built there, and where mass might be said for the souls of the king and of the slain. The church dates from 1406–9; the tower is of later date, and was completed by Adam Grafton, Master of the College, late in the fifteenth century, and is, curiously, not at right angles to the main building. In the band of panelling on the east side is a shield with the inscription

Maister Adam Grafton.

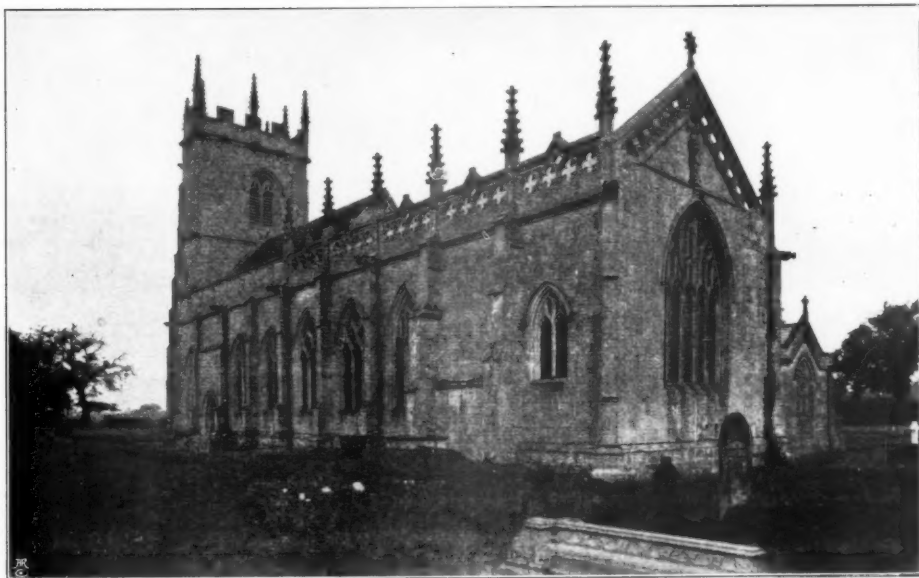
A service was held in March 1408–9, and then it was that Henry IV. founded the College. A charter of 1410 established the chapel of St. Mary Magdalene into a perpetual chantry of six chaplains, Roger Ive being appointed Master. The College came to an end on the accession of Edward VI. The foundations shown on the accompanying plan [p. 492] are above ground at the present time, and no doubt upon further excavation more remains would come to light. A doorway is now blocked up through which communication with the church was obtained. The church is built without any division between chancel and nave.

At the restoration in 1861 a modern screen marks this division. It is curious to note that three of the windows are an exception to the Perpendicular style, being Decorated in their tracery. The roof has been restored, although many parts of the original remain, surviving the first restoration in 1749, and the second in 1861. On the beams are painted shields, bearing arms of the knights who took part in the battle. Above the east window outside, in a carved canopy, is a statue of Henry IV. in armour.

The Decorated parapet was added in 1861. Some of the gargoyles belong to the original building. The carving depicts cannon and men in armour. The church possesses a curious relic, now placed in the sedilia, in the shape of a carved wooden figure, "Our Lady of Pity," the Blessed Virgin with the dead Christ on her knees. On the north side is a modern addition—the Corbet chapel, used as a vestry.

The writer is indebted to Mr. Martin J. Harding, of Shrewsbury, for the photographs which accompany these notes.

W. ARTHUR WEBB [A.].



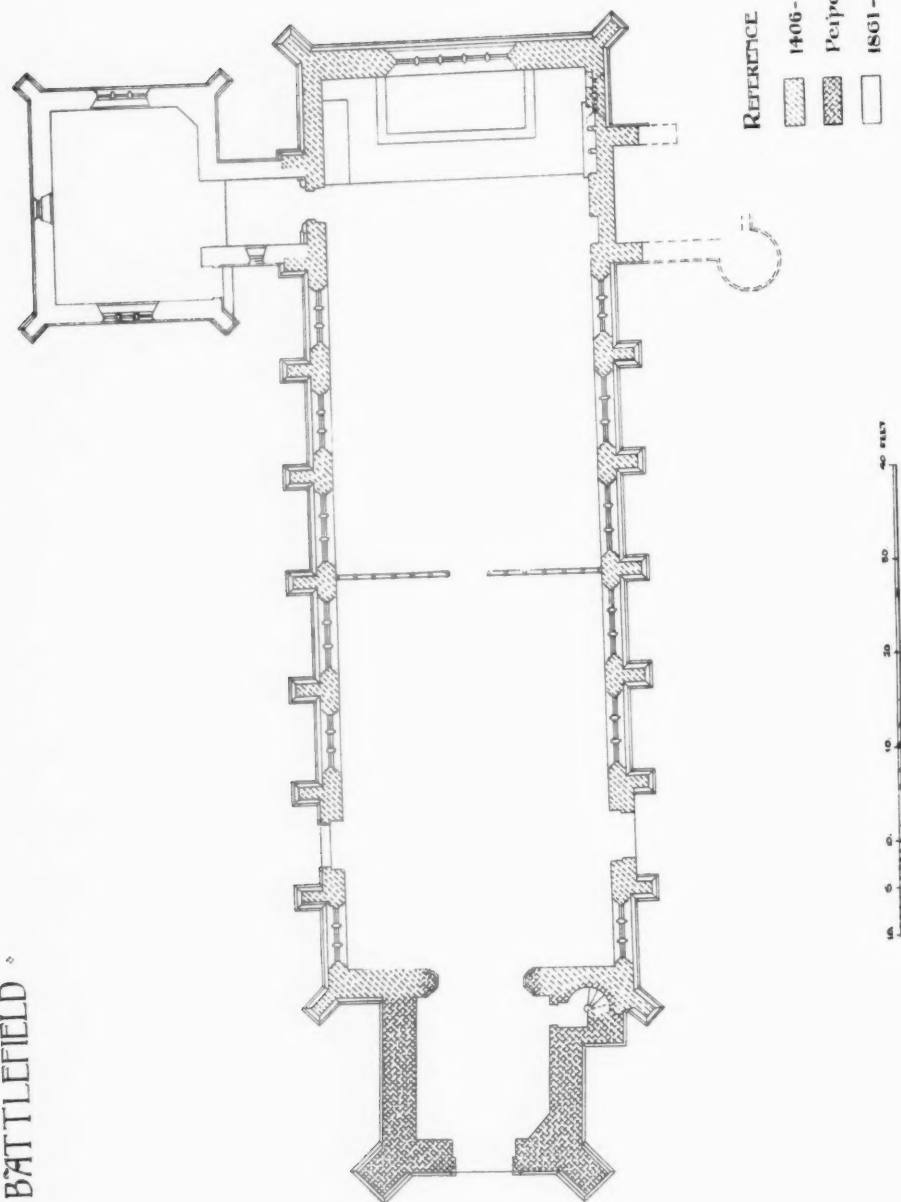
VIEW FROM THE SOUTH-EAST.



INTERIOR, LOOKING WEST.

ST. MARY MAGDALENE, BATTLEFIELD.

♦ BATTLEFIELD ♦



REFERENCE

1406-9

Perpendicular late

1861-2

W. Arthur Webb, A.R.B.A.

